

BUTTONS IN VARIETY

DISTINGUISHING MARK OF COMING SEASON'S GOWNS.

Wonderful Assortment of the Decorative Ones Are Shown, and No Costume Is Complete Without the Fullest Quota.

Until one examines a dress in detail it is not recognized how important a part buttons are playing in the prevailing modes, or what interesting effects may be accomplished with them. The shops display a wonderful assortment of decorative buttons, and very often these are responsible for the success of otherwise simple frocks. Self-covered ones are still used, but their glory is distinctly dimmed by the more artistic examples in China, crystal, cloisonne and all the metals, in each of which the variety is overwhelmingly great.

In the pretty frock of the accompanying sketch the buttons are not by any means the least feature. They are medium sized balls of silver oddly arranged on sleeves and skirt.

The frock itself is of plaited white crepe de chine and has a novel arrangement of the saah, which is of black charmeuse, wide and crushed about the waist, with a



short overlapping loop to the hip, another almost to the knee, and one longer end embroidered and furnished with tassels, reaching well down the skirt.

The sleeves are cut in one with the yoke of the blouse, and to this the plaited front and back portions are attached in an arched line under a self-covered cording. The round neck has a narrow fichu collar of net and the ruffles at the wrist are of net.

The skirt consists of two short plaited crepe de chine flounces and a plain lower part, which is the foundation skirt and trimmed with an appliqued border done in black. Some of this black design is applied to the sleeves around the elbow where it puffs between the buttoned upper and lower parts.

Rose and Yellow Both Leading Shades.
Rose and yellow shades from the palest pink and lemon to the damask red and coppery yellows lead the way among colors in the newest silks and satins, corded crepes de sole and other fashionable fabrics, while among the materials which will make some of the prettiest of garden party and afternoon frocks are the many varieties of chine and pompadour crepe silks and delaines patterned with the little floral bouquets that were popular in the 60s.

The woman, however, who has but a limited dress allowance or who is short, would be wiser to have her tailor-made of one material only, and if for afternoon wear it might be of soft broche-crepe or corded silk, if not of chiffon moire.

Winged Creatures on Parasols.
Birds are one of the artistic and beautiful subjects for parasol designs. One charming parasol shows a flock of birds in black Chantilly lace flying over a light silk ground. Another shows circles of bluebirds and butterflies forever flying about the edge of a white silk background.

TRIMMINGS MAKE THE GOWN

Plain Gray Cotton Voile Set Off by Handsome Arrangement of Pink and White.

A charming idea is the color scheme of this plain gray cotton voile with trimming of pink and white. A continuous band of pink and white cotton embroidery outlines the bottom of the elbow sleeve, continues over the shoulder and forms a V-shaped neck beneath a yoke of white tulle crossed surplice fashion and fastened with tiny pink buttons. The neck and sleeves are piped with pink, the latter being softened by two-inch pleated frill of net. The crushed skirt is of pink and gray silk. The skirt is cut in two pieces and is plain except for groups of pink buttons.



MOST SUITABLE FOR HOUSE

Hardy Fern an Ornament That Will Show Its Beauty for Many Months.

The hardy fern with glossy leaves is a much better plant for the table than the delicate fernlike ferns. It becomes a "life struggle" for any variety of fern in the dry and heated atmosphere of a house, and so one should select only the hardiest for table decoration.

It is well to be sure that there are enough holes in the receptacle in which the fern is planted to afford good drainage.

Ferns thrive best in a moist atmosphere, and this congenial atmosphere can, with very little trouble, be provided for even the table fern. Have a case made of four pieces of window glass set in a wooden frame, sufficiently large to cover one or more ferns without brushing their sensitive fronds. After sprinkling the leaves (do not pour water on the soil in this instance) plentifully with water, place the case, which has no bottom, over the fern, and allow it to remain thus over night. In the morning take the fern out and place near an open window for a few minutes, so that it may "breathe" the fresh air. A small glass showcase, a large glass bowl or an aquarium would, of course, serve the same purpose.

FOR HOLDING THE MATCHES

Handy Box That May Be Made an Ornament with a Little Time and Work.

A box of matches should find a place in every room, and if it is fixed to the wall near the gas bracket, especially in bedrooms, it will always be at hand when needed. The little holder we show here is very easy to make: It has a foundation of cardboard cut about eight inches long and three and one-half inches wide. Cover the card with some pretty pieces of silk or satin and bind the edges all round with ribbon; for our model, ribbon with picot edge was used, the little picots giving a nice finish. Turn one end sharply up about three inches, then in the spaces at sides put a



wedge-shaped piece of silk bound at top with ribbon, it can be slip-stitched inside the holder, the width of the wedges at top should be enough to allow of the box being slipped easily into the holder. A bow of ribbon with loops by which it may be suspended is sewn to the top.

Japanese Lampshade.

A novel and attractive lampshade comes from Japan. The frame is made of white wood lacquered black and the lining is of heavy paper pattern with attractive designs of flowers and birds.



MELISSA WILL HAVE NO MEGILPS ABOUT THE HOUSE.

Mrs. Merriwid took off her big, fuzzy hat and sent it skimming to the doorpost, with her habitual, careless ease, and then slipped out of her long fur coat, revealing a costume that elicited a little squeal of astonishment from her maternal maiden aunt Jane. It was certainly bizarre in coloring and remarkable as to its draping, that costume.

"You don't mean to say you wore that, Melissa?" said Aunt Jane.

"I certainly did, darling," replied Mrs. Merriwid. "Why do you ask?"

"Oh, for no reason in particular, my dear," said Aunt Jane; "only you won't mind my saying that I hope you kept your coat on."

"Dearie," returned Mrs. Merriwid, equably, "I never mind anything you say. I know that even your harshest criticisms of my conduct are uttered wholly and solely for my good and with a view to my improvement. All the same, loved one, your remark betrays the fact that you are hopelessly Philistine and have never made a serious study of the clinging and the cadaverous in art. I'm afraid, dearie, you don't even know what art is."

"Perhaps I don't," said Aunt Jane, snappily.

"Well, don't lose any sleep over it."

drawing," the Philistine continued.

"Oh, the fellow can draw," Mr. Megilp admitted, with a lofty smile. "So can an automobile designer. But we were speaking of art."

"Well, there's sentiment and appeal and human interest in his pictures," said the Philistine. "I may be wrong, but I consider—"

"That was as far as he got. They fell on him en masse and choked him with relative proportions and values and Burne-Jones and idealism and middle distances and high lights and atmosphere until he couldn't do anything but gasp and look at them with dumb pleading eyes. But he deserved it. He ought to have known better. To even mention Maudood in the presence of Mr. Megilp, not to speak of Mr. Blivvy and Mr. Klem and Mr. Blodman, who were also present, was honestly about the limit. Even I know better than that."

"I'm sure I wouldn't," said Aunt Jane.

"Auntie, dear," said Mrs. Merriwid, "that vandal Maudood paints his things just the way they are. He isn't ashamed to have green grass and blue sky in his landscapes, and his sheep actually look like sheep, and when it comes to the female form divine, he'll make curves when he could just as well do them in straight lines and angles. Then he uses either brushes or



"To Say Nothing of the Attentions Mr. Megilp Paid Me."

loved one," said Mrs. Merriwid. "There are whole communities in the same fix. I gather from what Mr. Megilp says that there aren't twenty-five people in Chicago who are capable of recognizing art. There were about fifteen of them at the tea. I felt all awed up with the distinction of being among them, to say nothing of the attentions Mr. Megilp paid me."

"I wouldn't encourage him, Melissa," said Aunt Jane.

"Genius should always be encouraged, dearie," declared Mrs. Merriwid. "It's our duty to encourage it."

"The question is, is he a genius?" Aunt Jane asked.

"Mercy! I should say he was," said Mrs. Merriwid. "If you had been at that tea and seen his studio and his pictures, not to mention his guests, you wouldn't dream of doubting it. If he hasn't the divine fire, I'll be willing to bet he finds it chilly in the winter. There wasn't the first sign of a radiator in the room. We all kept pretty close to the samovar and the warmer tinted canvases, however, and there was one heated argument on art, so we didn't suffer especially. The argument was started over Maudood's pictures. The only Philistine present said they were delightful, and here was a general movement—the kind of a movement you'll notice on the street when two dogs begin to fight. Mr. Megilp was just telling me something pretty about my gown, but he made a sort of bound to pick up the rage of battle and left his compliment broken off short."

"Delightful, perhaps," he said, with deadly calm and poisonous politeness. Delightful it may be; but, my dear sir, do you consider that sort of thing art?"

"I supposed it was," said the Philistine. "The critics seem to think his coloring is extraordinarily fine."

"Nearly everybody shivered at that. You'd have thought some one had left an outside door open. There were six distinct shivers, and one lady with a winnowy neck said: 'Oh, the critics! In just the tone Mr. Prosit used to say 'boorgoynah!'"

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General Directions.

Mrs. Youngwife—How do you make mince pie?

Mrs. Matron—Oh, out of anything!—Judge.

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Table sentiment should be against it, and we believe it is; there can be no reason why ladies should have to suffer with headaches and neuralgia, especially when Hunt's Lightning Oil gives such prompt relief. It is simply a question of getting the ladies to try it. All druggists sell Hunt's Lightning Oil in 25c and 50c bottles.—Adv.

The Sensation.

Knicker—These are said to be times of great moral uplift!

Booker—I know it; but I don't like to ride in an elevator all the time.—Judge.

Not an Improvement.

Bacon—And has your neighbor done anything to improve the neighborhood?

Egbert—I should say not. He's just bought his son a cornet.

Industry Denied.

"Your husband says he has to sit at a desk all day."

"Yes," replied the energetic woman; "but most of the time he keeps his feet on the desk."

Self Evident Fact.

"Are you going to attend Mrs. Snapper's musicale?"

"Do you observe any strong armed individuals propelling me by main force in the direction of Mrs. Snapper's villa?"

"I do not."

"Then you may surmise that I am not going to attend Mrs. Snapper's musicale."

Reminding Him.

The engagement was broken.

"And so it is all over?" spoke a sympathetic friend.

"Yes," answered the ex-fiance; "she said she would never have anything to do with me again."

"Then why this distraught mein, seeing that the damsel appealed not unto thee?"

"She writes to me every day asking me to try to forget her."

Turkish Crops All Good.

Turkish crops this year are to be exceptionally good. In the former districts the crops have already been gathered in and in the hilly parts of Asia Minor a beginning is now being made. Although nearly all the males capable of bearing arms in Asia Minor were called to the front, 20 per cent. more land was put under cultivation than in 1912 and many of the grain crops will be four or five times as big as last year.

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